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remains to be noticed : *The apsidal aisle never occurs, and the apse is never provided with really Gothic buttresses.* It is true that both of these features are rare in Italian buildings, but they do occur. Flying buttresses are used in San Francesco of Bologna (1236-45), in Sta. Chiara of Assisi (1258), in San Francesco of Assisi (1232-53), and, I believe, in Sta. Corona of Vicenza. Side-aisles around the choir are used at San Francesco of Bologna (1236-45) and in two great churches more or less dependent in style upon it, Sant' Antonio at Padua and San Petronio at Bologna (projected). Other examples are: San Francesco of Piacenza (xiii cent.); Sta. Sophia of Padova; the abbey-church of Sta. Trinita at Venosa; and the cathedral of Acerenza. The last two churches are in Southern Italy. Therefore, though the Italians clung tenaciously to the simple basilical apse, they were not without representatives of the richer type of the North.
—A. L. FROTHINGHAM, JR.

EUGÈNE MÜNTZ. *Les Archives des Arts. Recueil de documents inédits ou peu connus.* Première Série (Bib. Int. de l'Art). 8vo, pp. 196. Paris, 1890; Librairie de l'Art.

M. Müntz is a most indefatigable searcher of archives, and appears to have an inexhaustible supply of documents relating to the history of art copied by him or for him. It is his usual habit to publish them in related series, as, for example, those on the Vatican Archives, the Medici Collections, the Arts at the Papal Court, *etc.* In the present instance, however, he gives us a miscellaneous collection, extending over a period of more than five centuries and related to nearly every country in Europe. Mediæval documents are published under the headings: *Giotto at Rome* (1369); *Notes on Tapestry in the Middle Ages.* To the Renaissance belong: *Accounts of the Ghiberti Gates*; *A new MS. of the Treatise on Perspective by Piero della Francesca*; *The Annunciation by Bernardo Rosellino at Empoli*; *Four letters of the medallist Melioli*; *Preface to the treatise on Arithmetic of Luca Pacioli*; *The atelier of tapestries of Milan in the xv century*; *The tapestries of Westminster under Henry VIII*; *Letters of Titian and of Giulio Clovio to the Duchess of Parma.* Nearly one-half of the volume is occupied with the text of letters of artists, archæologists or patrons and friends of art. Of these the most important series consists of Mariette's correspondence with the famous Venetian architect and writer Temanza (b. 1705, d. 1789). They date from 1766 to 1772 and relate almost entirely to works of art: they are of considerable interest as referring to many sales of collections and single works and as containing artistic judgments of value. Of less interest is the more personal correspondence of Millin with Nibby from 1813 to 1817.

The most interesting chapters are at the beginning of the volume : those on the tapestries of the XIII and XIV centuries, and on the manufactures of Urbino and Milan, are valuable contributions. If a number of volumes of a similar description are to follow, it might not be amiss to arrange their contents in a more orderly manner so as to facilitate consultation.

A. L. F., JR.

J. J. TIKKANEN. *Die Genesismosaiken in Venedig und die Cottonbibel*. 4to, pp. 153, 16 pls. Helsingfors, 1889.

A translation of the full title is : "The mosaics of the Book of *Genesis* at San Marco in Venice, and their relation to the miniatures of the Cotton Bible ; together with an inquiry into the origin of the mediæval representations from the book of *Genesis*, especially in Byzantine and Italian Art." A part of this monograph had already been published in the *Archivio Storico dell' Arte*, 1888. A general enumeration of the iconographic material is first given, including early-Christian, early-Byzantine, Carolingian, Anglo-Saxon, and other Western monuments, late-Byzantine, Italian, and Renaissance, works. The mosaics representing scenes from *Genesis* are in the porch of San Marco. They have been published in full by Ongania, *La Basilica di San Marco*. Their peculiar style has led to the most diverse judgments regarding their date and school, different authorities varying 300 or 400 years, from the X to the XIII century. The compositions are grouped under the following heads : (1) *The first Creation-scenes* ; (2) *Landscape* ; (3) *Creation of man* ; (4) *Fall* ; (5) *Cain and Abel* ; (6) *Flood* ; (7) *Life of Noah* ; (8) *Tower of Babel* ; (9) *History of Abraham* ; (10) *History of Joseph* ; (11) *Life of Moses*.

This is followed by an æsthetic and critical commentary, and then by a careful and detailed comparison of these mosaics of San Marco with the miniatures of the Cotton Bible, in which each subject is examined in turn and is further elucidated by reference to other early monuments, especially manuscripts. The Carolingian Bibles, Caedmon's "Paraphrase," the Noailles Bible, Aelfric's Heptateuch, an English psalter (XII cent.), a French Bible (XII cent.), are all brought under contribution as showing parallel subjects. Examples are given in which early-Christian or Byzantine prototypes are copied and reproduced in late-Byzantine and Western Art. As the illustrated Bible, for the instruction of the people through artistic representations, became popular (beginning in the fifth century), several types of such illustrated series are to be found, under each of which a series of monuments may be grouped. Such are : (1) The Carolingian miniatures ; (2) Late-Byzantine works depending on the Florentine Bible and the Vatican Octateuch ; (3) The Venetian mosaics ; (4) The Mount Athos Guide ; (5) An Italian School of early origin. The differences between